

# **Jane Addams Hull-House Museum: Reinvigorating the Hull-House as a Center for Community Engagement Narrative**

## **1.) Project Design**

The Jane Addams Hull-House Museum, part of the College of Architecture and the Arts at the University of Illinois at Chicago, is an historic site and dynamic memorial to Jane Addams, her innovative settlement house programs, and the neighborhood they served. Housed in two original Hull-House buildings, the Museum is an internationally recognized symbol of peace and multicultural understanding, dedicated to furthering the long Hull-House tradition of reform, educational innovation, and urban research.

Since the summer of 2006, the Museum has been under dynamic new leadership and has taken a much more active role in the community by launching a series of pilot programs based on themes identified in the strategic plan formulated by a community advisory board and an executive planning committee. These programs include a lecture and conversations on issues of peace and justice, a film screening and discussion series on work and labor issues, and a performance and civic dialogue series called Arts and Democracy.

These programs have been extraordinarily successful – they are filled to capacity and have all consisted of diverse audiences. The programs use the Hull-House Settlement history and the extraordinary accomplishments of Jane Addams and her associates as a springboard for engaging in civic conversations and dialogue around contemporary issues.

In addition, the Museum has partnered with new media to have the programs broadcast on cable television and available for pod-cast and downloading from 91.5 WBEZ, Chicago's National Public Radio station, allowing Hull-House to reach a broader and even more diverse audience.

Based on the initial success of these events, the Hull-House Museum is seeking a Museum for America grant in order to formally launch these public civic dialogue and engagement programs so that the Museum can serve as a center of engagement for the many diverse and multi-ethnic neighborhoods of Chicago. This project is particularly meaningful since in its original incarnation, the Hull-House Settlement was a model community center that inspired generations of people.

The three public programs that we are requesting funding for include the following:

### **a.) Conversations on Peace and Justice**

In celebration of Jane Addams' tireless work on behalf of peace, Conversations on Peace and Justice will consist of ten lectures and conversations by an international roster of activist, academics, artists and scholars engaged in peace and justice work.

Jane Addams (September 6, 1860-May 21, 1935) was a pioneering social reformer, internationalist, feminist, and peace activist. In 1931, she became the first American woman to receive the Nobel Peace Prize, in large part for her work at Hull-House, where she lived and worked until her death in 1935. It was at Hull-House where Jane Addams built her reputation as one of America's most prominent women through her writing, settlement work, and international efforts for peace. Jane Addams and the residents of Hull-House created opportunities for civic discourse and dialogue, advocated for public health, fair labor practices, full citizenship rights for immigrants, juvenile justice reform, public education, recreational and public space, public arts, and free speech.

This series explores Jane Addams' efforts in both opposing militarism worldwide and of working in local neighborhoods to create the conditions for peace to flourish. Some of the guest speakers thus far

have included peace activist and three-time Nobel Peace Prize nominee, Kathy Kelly; octogenarian civil rights leader Grace Lee Boggs; Zimbabwean human rights lawyer and winner of Human Rights Watch's highest award in 2006, Arnold Tsunga; and Ruth J. Abram, award-winning historian-activist and founder of the Lower East Side Tenement Museum, among many others.

**b.) Labor Film Series**

The Labor Film Series consists of monthly film screenings held in the evening, with refreshments and conversations following the film. Some of the most important public policies on labor were initiated by Hull-House Settlement, including the passing of child labor laws, anti-sweatshop regulations, advocating for the eight-hour work-day and mandates about factory safety, under the leadership of Hull-House residents such as Florence Kelley and Julia Lathrop. This series grapples with ways of re-framing and re-imagining our relationship to work in these global times.

The film series is curated by community leaders, eminent labor historians at the University in conjunction with distinguished film professors. Curators have included James Thindwa, the Executive Director of Chicago Jobs with Justice; Leon Fink, an eminent labor historian at the University Illinois-Chicago; and Helena Worthen, an Assistant Professor with the Chicago Labor Education Project of University of Illinois-Urbana Champaign. Jennifer Reeder, an award-winning art film maker and professor has advised the group.

Some examples of films that have engendered lively civic discussion and debate have included a documentary about Wal-Mart that stimulated an important conversation about so-called "Big-Box" stores opening in some of Chicago's most gentrified communities; a film about sex-workers in Chicago that provoked conversations about invisible labor; and an enlightening film about child labor throughout the world. The Hull-House has consulted with community members and scholars from UIC to generate conversation points that will be a thread throughout the series.

**c.) Arts and Democracy**

This series of bi-monthly arts performances and conversations (6 events each year) builds on the legacy of the Hull-House Settlement and Jane Addams' vision of the essential and critical importance of the arts and culture in promoting a vibrant participatory democracy and the most full citizenship.

In the late nineteenth and early twentieth century, Hull-House advocated for the value of the arts for young people doing the monotonous work of modern industry. Realizing that the arts should not just be accessible for the elite of our society, Hull-House offered dance classes in the evenings to accommodate workers. The arts were also a mechanism by which Hull-House residents engaged their neighbors, brought them together to learn about one another, and introduced their neighbors to other city dwellers who were increasingly stratified and isolated from one another. Teacher Mary Wood Hinman began folk dancing classes as a way to hold the interest of immigrants and introduce their children to the rhythms and music of their parent's homelands.

In response to neighboring communities desire to have more arts programming available to their communities, the Hull-House has initiated this program to examine how performance contributes to the shaping of identity and how we "perform" our citizenship.

Thus far, the Museum has hosted a wonderful event with Maria Tallchief about her career as one of America's greatest ballerinas. Born on an Osage Indian reservation, Tallchief became the first muse of George Balanchine, married her in 1946 and created seminal dance roles for her such as the Sugarplum

Fairy in *The Nutcracker*. The event explored her identity as an Osage Indian and the many great contributions that she has made to the world of dance. The Museum will host a lecture performance by Martha Graham Company in the spring, which will be a collaboration with the Museum of Contemporary Art in Chicago.

Arts programmers from throughout the city of Chicago are excited about using the Hull-House Museum as a venue to help reach underserved communities in Chicago. Since the Museum sits at the crossroads of so many multi-ethnic neighborhoods, it is a wonderful opportunity to use the arts as a springboard for multi-cultural arts appreciation.

Community partners are critical to the success of the program and are an integral part of the project design. The Museum obtained a Joyce Foundation planning grant to envision expanded public programming in 2003-2004, which allowed the Museum to explore the possibility of mutually beneficial relationships with community organizations and other potential partners in the Chicago area. Meetings with over two dozen surrounding institutions, organizations and non-profit groups revealed considerable interest on the part of the community to collaborate with the Museum in creating public programs that: a) preserve historical legacies, b) foster cultural pluralism, and c) promote civic engagement.

Jane Addams famously wrote the following: "*Social advance depends as much upon the process through which it is secured as upon the result itself.*" The Museum takes her point seriously, and the process for determining the programs is as strategic and thought out as the programs themselves. All programs are designed in consultation with staff, the advisory committee, community leaders, and scholars at the university.

It is important to point out that at this point, the programs do not have a pre-determined roster of speakers, films or performances. Even as there will be definite criteria and a process for determining the subject of each event, the Museum has strategically decided to work with the community advisory board and create partnerships and collaborations that will help identify who will best speak to the needs of the community. This will allow us to cultivate stakeholders who believe in the programs from their inception. We have given examples of speakers, films and performances that have taken place in the pilot programs to give examples of our standards and the high-level of accomplishment for those involved.

The project will be managed by the Director of the Museum, who has a long-track record of successful public programming. She is well-known in Chicago for her ability to build consensus and foster collaborative partnerships with local organizations. The advisory committee of leaders from the community, which helps to identify both issues and speakers, will also be an important part of the evaluation process for the programs and will help to identify if and when adjustments need to take place. There will be, of course, formal paper evaluations handed out after every program, which will ask for both quantitative and qualitative information. This data has proven to be immensely helpful in not just assessing who the audience is, based on race ethnicity, age and income, but also how people found out about the program, what they learned from the event and how we might improve and change the program format to best suit their needs. We are lucky to be at a university where there are well known and respected schools of sociology and social work, and graduate students who are trained in analyzing this audience data. The Museum has always employed at least one graduate student from the Jane Addams School of Social Work who serves not only as a docent at the museum, but also helps in analyzing data about audiences.

**2.) Grant Program Goals**

In addition to creating a stronger civic society by promoting the Jane Addams Hull-House Museum as a public historical site that will serve as a center for community engagement, these public programs reinforce the mission of the museum to interpret the history of the Hull-House Settlement, to serve as a memorial to

America's first American to win the Nobel Peace Prize, and to make connections between this history and relevant current issues.

It is vitally important to transform public museums into centers for civic engagement. In a culture where we have grown accustomed to being addressed like consumers- in every instant of our lives- whether it is shopping for products, social causes or an education- the Museum's programs insist on addressing individuals as citizens who desire to live in a common world. The public programs that we have designed are committed to carving out public space for civic discourse about important cultural and social issues in order to reinvigorate civil society. The Museum believes that talking about ideas and conversing with strangers about social and cultural issues is the cornerstone of a participatory democracy.

Recognizing that the museum is literally a physical manifestation of the bridge between the scholarly community of the University of Illinois-Chicago, the Mid-West's largest urban university, and the largely multi-ethnic neighborhoods of surrounding communities, the Museum, through its strategic planning, has a unique opportunity to bring diverse audiences together through large public forums, film screenings and civic conversations that use Hull-House history as a springboard for talking about important community issues.

This insistence on seeing individuals as citizens and recognizing that civic dialogue and engagement with one another is a cornerstone to a more participatory democracy is the inspiration for the Museum's public programs. As an historical site and memorial to social reform the Museum has a special obligation to preserve history without calcifying it. Museums are the repositories of our contested cultural history and for many, a visit to a museum is the first time they encounter history. Museums are the public space where the meaning of history is negotiated.

**3.) How the Project Fits into Strategic Plan and Mission**

In addition to fulfilling our mission of interpreting the history of the Hull-House Settlement, serving as a memorial to the first American woman to win the Nobel Peace Prize, and making connections between this history and relevant current issues, the proposed public programs address some of the most important aspects of the strategic plan passed by the Executive Committee of the College of Architecture and the Arts and the Provost appointed University-wide Committee from 2004-2005.

Briefly summarized, this plan included recommendations to make the history of the Hull-House Settlement relevant to a new generation of audiences, increase the diversity of museum visitors, deepen collaborations with local organizations whose work dovetails with the history of the Museum, build a community advisory board and to increase the public profile of the Museum.

In the past, the Museum held large annual scholarly conferences, which only attracted a small, specialized audience of mostly faculty and students. In addition, events were held throughout the day when many people in the community could not attend. These new public programs represent a dramatic shift and are a direct response to the determinations and recommendations of the strategic planning process. Since the lectures take place at lunch or in the early evening, and screenings and performances take place at night, many more people

are able to attend the programs. These new public programs will draw a diverse group not limited to faculty, students and staff, but will include community members and museum visitors from a wide geographic area.

Not only will this shift attract more visitors to the museum, but it will create a valuable group of stakeholders – people increasingly invested in the activities at Hull-House. From this growing group, the Museum will develop a membership program, whose perks will include special advance notice of events, and opportunities to meet speakers that are a part of the series. This will allow the Museum to generate income, guaranteeing that

the events themselves can remain free in order to be as accessible to community members as possible. These special receptions with the speakers of the series will allow us to cultivate additional donors and stakeholders in the Museum and create funding opportunities for local businesses and foundations. Since beginning the pilot public programs, the Museum has already received a dramatic increase in personal donations and has, for the first time, received in-kind donations from local businesses and services.

The Museum is also excited about how these public programs will allow us to take advantage of one of our greatest assets, the beautiful, historic Hull-House Residents' Dining Hall, which until now has been merely an empty showcase. The public programs allow us to breathe life once again into this large hall, where Eleanor Roosevelt, John Dewey, Booker T Washington and others sat, debated, argued with one another, and engaged in civic discourse. And most importantly, they believed that the world could be made a better place through collaborative thinking and civic engagement in that space where we are now hosting our new public programs. The upstairs film screening room, which has, in the past, been used only for the Museum Orientation video, now serves as the Hull-House Theatre space where we host the labor film series.

One last advantage of these programs is the important shift in the role of community leaders and neighborhood organizations that have only previously been consulted sporadically for input on the exhibitions in the Museum. Since most people are not Jane Addams experts, there has not been much of an occasion to take advantage of their wisdom and expertise. The new public programs, however, will be a golden opportunity to re-engage the community and allow us to make connections between the history of the Hull-House and issues of immigration, citizenship, peace, justice, work and identity with which they are engaged.

#### **4.) Strategic Plan: Process and Financial Resources**

We are at a fortunate moment in the history of the Jane Addams Hull-House Museum at the University of Illinois at Chicago. The Museum has been revitalized following a report in 1999 by a university-wide committee appointed by the Provost. The report refocused campus interest in the relationship of the two historic buildings to the research, teaching, and service mission of the campus. The Provost subsequently provided additional funding and appointed a new head. In 2001, the College of Architecture and the Arts, under the leadership of Dean Judith Russi Kirshner, assumed responsibility for the Museum, provided museological advice, and focused attention on its architecture and interpretation. In August of 2006, the University appointed Dr. Lisa Yun Lee as the new director of the Museum. Under her leadership, the Museum has begun to aggressively innovate and develop community partnerships and new stakeholders. As part of the strategic plan that emerged from the campus-wide group, Dr. Lee has developed an advisory board that is comprised of leaders from Chicago's civic and philanthropic community, the business world and community activists and academics doing engaged scholarship. This board participates in planning meetings to help determine programming at the Museum. The group not only helps to expand public programming and works to increase the profile of the Museum, but also aids in recruiting new audiences to the Museum.

For 2005-2006, the Museum received an NEH planning grant to re-envision the core exhibition and themes of the Museum. The grant gives the Museum the opportunity to consult with individuals from three categories: historians, local stakeholders, and museum professionals (exhibition designers, curators, etc.). This process

allowed us to identify an overarching theme of “Redefining Democracy,” with sub-themes of work, urban life, citizenship, and community. The Museum is also currently preparing for a NEH Implementation Grant that will update the permanent exhibit.

The Public Programs are designed in direct relationship to the museum exhibits and the charge by the community advisors, historians, museum professionals and staff to create programs that make links between the history of the Hull-House Settlement and contemporary social issues.

### **5.) Appropriateness of Project for Institution, Audience**

The Museum has intentionally crafted the three series to reach the most wide and diverse audiences as identified in our planning process. We do this by attention to not only subject matter, but also the scheduling and timing of events and attention to format. Film, conversations and performances, and events that take place in the evening as well as lunchtime series and events directly after work enable a broad cross-section of the community to participate.

The strategic plan determined that museum visitor demographics needed to be expanded. The Museum has been tracking visitor information and the results of that review show that even as visitors have steadily increased over the last 5 years, with now over 300 large group tours throughout the year (20 people or more) and around 12,000 individual visitors per year, the Museum has been reaching very little of the diverse audiences in surrounding neighborhoods, which includes Pilsen, Little Village and Lawndale, which are primarily Latino and African-American communities. Since the historical site speaks to issues of labor, ethnic identity, immigration and citizenship and issues of peace and justice, we are confident that we will reach these communities and help serve as a center for civic and community engagement for them since there is very little existing public space and programming that brings together a broad cross-section of these groups.

The Museum’s regular meetings with the community advisory board ensure that the programs are meeting the goals outlined above. In addition, the Museum is actively engaged in a process to ensure that there are project co-sponsors and that we are building bridges with the many surrounding urban communities in an effort to expand the constituent base.

Publicity: New partnerships with local public radio and the cable television network help to publicize events. All events are advertised on both English and Spanish speaking radio programs, and weekly papers including the *Chicago Tribune*, the free-weekly cultural paper *The Reader*, *TimeOut Chicago*. In addition to coverage from local papers, press from the largest African-American paper, *The Chicago Defender* as well as Spanish language and cultural paper *Contratiempo* have covered events.

The Museum has developed partnerships with local community organizations who co-sponsor events and send out announcements about programs to their constituents. From each event, the Museum develops ever-growing email and mailing lists that allow us to also directly communicate with large groups of people.

The Museum has also begun using an effective and efficient email-marketing program that allows us to design announcements quickly and send out enticing invitations to events.

### **6.) Project Resources: Time and Budget**

Since the Museum has piloted these programs and has adjusted accordingly, we are confident that the time allotted for this project is both appropriate and manageable. The experience of the staff and the expertise we have gained in both the Joyce Foundation planning grant process and the NEH planning grant make us confident that we understand what we need to do in order to achieve success.

As indicated in the Budget Justification, the Museum is committed to public programming that makes links between the history of Hull-House and contemporary issues. This year, we have already received two grants from major foundations (Boeing and the Project on Civic Reflection) that support parts of these programs. Moreover, the matching funds for this grant have already been allocated in the budget of the Museum and through the support of the College of Architecture and the Arts. We are also confident that the move away from large scholarly conferences allows the Museum to partially rededicate those resources to these public programs.

### **7.) Project Resources: Personnel and Technology**

The new Director of the Museum, Dr. Lisa Yun Lee, successfully founded and directed a statewide non-profit organization that held large public forums throughout the year that focused on creating opportunities for civic discourse. This organization, The Public Square, was recently adopted by the Illinois Humanities Council, which has assumed fiscal responsibility for continuing the work. Dr. Lee comes to the Hull-House museum with a broad base of knowledge concerning programming, building audiences and developing public sites as places for community engagement. Her experience includes, as one example, the successful development of a series of public programs, now funded by The Joyce Foundation, called Know More, that has helped to transform a small library in Englewood, a predominantly African-American neighborhood into a thriving community center where conversations and performances about the arts serve as a point of departure for civic dialogue. Her presence on cultural boards such as Chicago Symphony Orchestra, the Chicago Humanities Festival, and Young Chicago Authors as well as national Boards such as the Ms. Magazine Advisory board allow for access to an international roster of speakers and cultural artists.

The Hull-House staff is also a dedicated group of individuals who understand teamwork. Even as they are experts in their jobs staff are cross-trained in many aspects to promote programming efficiency.

Charlie Forna: Project Coordinator and web and email campaign design. Mr. Forna is in charge of communications, web design and our email campaigns. He is an accomplished artist, who received his MFA from the University of Illinois in 2006. In addition to working at the Museum since 2004, he is familiar with arts organizations throughout the city and has connections with many diverse communities.

Daniel Portincaso: Daniel Portincaso was hired as a docent in September 1999; he was promoted to assistant facilities manager in 2000 and facilities manager in 2003. In addition to helping to maintain the buildings, Mr. Portincaso will be in charge in ensuring that the public events are set-up appropriately and interfacing with speakers about their audio-visual needs.

Activist and Community Outreach Coordinator: This job is filled by a highly advanced undergraduate student or a graduate student who is a scholar-activist working on engaged scholarship at the university. They must be fluent in Spanish and be skilled as community organizer and developing relationships with local groups and organizations and groups.

Museum staff also includes several graduate and undergraduate students who serve as docents, work on museum projects, staff the gift shop, collect visitor statistics, and do routine office work. They will also play a critical role in helping at public events, making sure things run smoothly.

**Reinvigorating Hull-House as a Center for Community Engagement**  
**Conversations on Peace and Justice; Labor Film Series and Arts & Democracy**  
**Schedule of Completion 2007-2008**

	Sept.	Oct.	Nov.	Dec.	Jan.	Feb.	March	April	May	June	July	Aug.
<i>Conversations on Peace and Justice- One Event/Month</i>	■	■	■		■	■	■	■	■	■		■
<i>Planning Period- Consult Community Advisory Board</i>												
<i>Labor Film Series One Event/Month</i>	■	■	■	■	■	■	■	■	■	■	■	■
<i>Meet with Curators</i>												
<i>Arts and Democracy Planning Period</i>		■	■		■		■		■		■	



**Reinvigorating Hull-House as a Center for Community Engagement**  
**Conversations on Peace and Justice; Labor Film Series and Arts & Democracy**  
**Schedule of Completion 2008-2009**

	Sept.	Oct.	Nov.	Dec.	Jan.	Feb.	March	April	May	June	July	Aug.
<i>Conversations on Peace and Justice- One Event/Month</i>	■	■	■		■	■	■	■	■	■		■
<i>Planning Period- Consult Community Advisory Board</i>												
<i>Labor Film Series One Event/Month</i>	■	■	■	■	■	■	■	■	■	■	■	■
<i>Meet with Curators</i>												
<i>Arts and Democracy Planning Period</i>		■	■		■		■		■		■	

## BUDGET FORM: Section B, Summary Budget

	\$ IMLS	\$ Cost Share	\$ TOTAL COSTS
1. Salaries and Wages	\$20,044.00	\$33,848.00	\$53,892.00
2. Fringe Benefits		\$13,730.00	\$13,730.00
3. Consultant Fees	\$12,400.00		\$12,400.00
4. Travel		\$8,400.00	\$8,400.00
5. Supplies and Materials	\$2,000.00		\$2,000.00
6. Services	\$6,000.00		\$6,000.00
7. Student Support			
8. Other Costs			
TOTAL DIRECT COSTS (1-8)	\$40,444.00	\$55,978.00	\$96,422.00
9. Indirect Costs	\$14,842.00		\$14,842.00
TOTAL COSTS (Direct and Indirect)	\$55,286.00	\$55,978.00	\$111,264.00

### Project Funding for the Entire Grant Period

1. Grant Funds Requested from IMLS	\$55,286.00
2. Cost Sharing:	
a. Applicant's Contribution	\$47,578.00
b. Kind Contribution	\$8,400.00
c. Other Federal Agencies*	
d. TOTAL COST SHARING	\$55,978.00
3. TOTAL PROJECT FUNDING (1+2d)	\$111,264.00
Percentage of total project costs requested from IMLS	49.7 %

\*If funding has been requested from another federal agency, indicate the agency's name: